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said (p. 17, pp. 25, 82 and *passim*). Not counting utterly unrefined passages (cf. pp. 180, 183, 185 *note*, etc.), the comic element is generally extremely vulgar and commonplace (see *e. g.*, pp. 46, 63, 103-104, 148, 150, 166, 168, etc.). Many times they simply plagiarize Molière and exaggerate his way of *castigare ridendo mores* (*e. g.*, pp. 63, 69), and there is no need to add that they would rather pick out that part of the great writer's work for which he has most often been reproached (Schneegans: *Groteske Satire bei Molière*), the *gros sel* that does not appeal at all to the cultivated mind. All this throws light upon a period which one tries to know and understand as a scholar; in fact, it has nothing to do with higher art.

One thing is rather striking in those plays, namely, the quantity of allusions which, to be understood, require fairly well educated audiences. I do not see how a modern popular audience would take allusions to the innumerable little stories of the Gods of Olympus, to the episodes of Amadis of Gaul, etc., etc. There was no compulsory instruction at the time, and yet the public seems to have managed to collect more information about all kinds of subjects than the average public does nowadays with our elaborate system of schools, colleges and universities. But this is a problem for pedagogs to discuss.

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HISTORICAL DRAMA.

OTTO VON DER PFORDTEN: *Werden und Wesen des historischen Dramas*. Heidelberg, 1901.

Writers on the technique of the drama have for years based their laws on Aristotle, and, interpreting him now more, now less broadly, have always forced the modern drama into this Procrustean bed. Latterly, however, as the difference in origin and nature between the Greek and the modern drama has become better understood, writers have begun to deduce the consequence, that the modern "epic" drama obeys different laws of construction than the Greek "lyric" drama. An interesting

book along this line of thought, treating more particularly of the historic drama, is v. d. Pfordten's *Werden und Wesen des historischen Dramas*.

In the first historic part he calls to mind this difference between the Greek "tragedy" and the modern drama. He suggests a new division of the drama according to subject-matter, and distinguishes 1) *Zeitloses Drama* (meaning the "tragedy"); 2) *Historisches Drama*; 3) *Gleichzeitiges Drama* (meaning the society drama). (III. Einl.)

He then defines what he means by historic drama (IV. Einl., 40, 57, 69, 72, 79, 80, 82, 84, 102, 175). He demands first, that it be born of the poet's historic as well as of his poetic sense; and secondly, that it picture definite people of a definite past time, *i. e.*, realistically elaborated characters, not types, (this he calls giving milieu); and that it represent real historic events, interesting because they have really happened. He insists further on conscientious use of historic facts, and, above all, on a real comprehension of history and historic periods ("Momente").

The historic drama thus defined is shown to be a modern development. The only extant antique historic plays, the Greek "Persians," the Roman "Octavia," present disguised the typical heroes and conflicts of the old mythical "tragedy," not real history (13 ff. 23 ff.).

Among modern nations, England had the earliest and most important development; in the Chronicle plays, in Marlowe, and above all in Shakespeare, we find plays based on entirely different principles. They are epic in origin, are full of living action, and claim interest from the beholders because they are representations of real historic events (29 ff.). Shakespeare's art, however, was capable of further development, in form, inasmuch as he retained too many epic elements, especially in the Histories; in culture, as historic knowledge has since then become more complete (39).

Of Romance nations (42 ff.) Italy and France developed the "timeless" drama; Manzoni is an isolated and late figure, and incomplete at that; Hugo, Dumas père, have only "costume-pieces" with anecdotic treatment of history. Spain, in Lope de Vegas, made an excellent beginning; but Calderon and the later writers developed the "timeless" drama.

Germany (61 ff.) did not have a development of the historic drama as early as England. The sixteenth century shows a "Lutherfestspiel," a Tell, but these are not really historic. He speaks of germs, "Ansaetze," in Ayrrer, Gryphius, Weise, and in the Haupt- und Staatsaktionen; but the real historic drama in Germany he dates with Goethe's Goetz. The historic drama, that had sprouted in England with Shakespeare, was now transplanted to Germany, and there attained further growth (39-49). Schiller's contribution was a larger conception of political conflict and movement, and, in parts, a more realistic reproduction of historic scenes (72 f.). Grillparzer's Ottokar, Hebbel's Agnes Bernauer, Grabbe's dramas, show, in part, a further development, and in later times especially Wildenbruch's Die Quitzows, etc. Ibsen, Hauptmann, and Sudermann, are also mentioned.

After having thus vindicated the importance of the historic drama as a distinct species, he discusses in a second theoretic part, (in many ways anticipated in the first part), the technique of this historic drama. He insists that this species, with its epic origin, with its thoroughly realistic intention of depicting definite people and events of a definite time and place, is built on entirely different dramaturgical principles than the "timeless" drama (39, 49, 53, 68, 69, 107.). Its genesis is out of action; action in it is an end in itself, not a means by which it is made possible for the hero to experience an emotion "Affect" (107); it is an epic put into dialogue (68). Although the effort must be, to bring dramatic concentration into this rich material, the epic element can never be entirely overcome (39). Lessing, and even Freytag, did not understand this essential difference between the Greeks and Shakespeare, did not see the inadequacy of Aristotle (68). Historic individuals are for Lessing merely a repertory of names to fit certain characters that the poet desires to depict (69-70). Even Goethe and Schiller accomplished what they did in this line almost adventitiously (72, 73). "130 Jahre lang, seit dem Goetz, bemuehen sich die besten Koepfe der Nation, das Wunder zu stande zu bringen, und das Unvereinbare zu vereinigen."

In discussing the actual technique of the historic drama, he insists that, although epic, the action

must be composed and concentrated (39, 99, 109, 110). While such unity as Aristotle demands is impossible, yet a unity of action is given by the dominance of the "Grundidee" (by which he means the fundamental conflict of the drama) (110).

The necessity of adaptation to the stage acts as a farther corrective in arranging the plot toward unity (97, 157 ff.). Although the present complexity of the stage is to be deplored, yet it must be reckoned with, as only a stage-drama is alive.

The historic dramatist is governed also by his relation to historic truth (131 ff., 138). He may arrange but not falsify historic facts. He may invent minor characters and episodes, but they must be historically possible. His endeavor must be, to give a true picture of the past reality (175 ff.).

In a third practical part, v. d. Pfordten gives a few hints as to how to write a historic drama, and commends this species to dramatists for cultivation (157 ff.).

v. d. Pfordten's whole book is indeed an apology for the historic drama. He not only says that it is a modern product, but he pleads that it is most in consonance with the Germanic genius (70, 76, 77, 81 ff., 83). Shakespeare's mantle has fallen on the Germans, and a subsequent development has come through Goethe, Schiller, and a host of others. The historic drama is also a peculiarly national growth, beginning always in a joyous patriotic affirmation of one's country's glorious past (34, 58, 63), and only then passing over to interest in the world's great history. Future progress of the species must lie along the line of more conscientious use of sources, of greater historic insight, and of more excellent organization of the "epic" material (80, etc.).

In speaking of the book as a whole, one must admit that its organization is not logically systematic enough, and that its method is not absolutely scholarly; nevertheless, the main theses stand out clearly. The handling of the early German historic drama is superficial, for the drama of the Reformation offers much more material than v. d. Pfordten seems to have considered (see Goedeke's Grundriss der Literaturgeschichte, 111). In speaking of Grabbe he does not recognize the importance of his contribution to the

development in question, for Grabbe's advance in conscientious use of historic sources, as well as in philosophic comprehension of history, is decided. Such remarks as "staatliches Behagen liebt Rueckschau" (35) (when we remember a similar phenomenon as characteristic of the Romantics); "Einheit von Zeit und Ort eskamotirt die Zeit weg" (49) (when this unity is particularly characteristic of the realistic social drama);—these and similar statements seem colored for the sake of proving a point. Perhaps he is right in insisting that the first English historic plays were the result of patriotic enthusiasm (see Schelling, *The English Chronicle Play*, N. Y., 1902), yet the patriotic coloring throughout the book is somewhat obtrusive. So also is the plea that optimism "freudige Bejahung," not tragedy, is the dominant mood of the historic drama (139, 144). One might also doubt the legitimacy of the apotheosis of Wildenbruch.

Regarding v. d. Pfordten's definition of the historic drama, one might add, that by centralizing "Grundidee" should be meant, the conception of history as a movement; and that a drama that presents simply a private fate of a great historic person, is not truly historic; the point is, that this fate should affect masses, or society as a whole. The traditional dramaturgical principles concerning the plot, the hero, etc., receive important modifications in consequence of this definition, and in this respect the book gives no further light; but this matter cannot, of course, be entered upon here.

v. d. Pfordten's book is excellent in that it insists on the individuality of the historic drama as a species; in the effort it makes to define clearly what is meant by historic drama; in proving it to be a modern development; in the stress it lays on the essential dramaturgical difference between the antique and the historic drama; and in arguing a development beyond Shakespeare and Schiller. It is suggestive, too, in pleading for a very general production of historic plays even by minor writers, on the ground that their working together may bring about a period of bloom somewhat as was the case in the great period of Greek sculpture, or in the painting of the Italian Renaissance.

There is no doubt but that this book must be considered a noteworthy endeavor to throw light on a hitherto very obscure and neglected province,

and that it is the best and most complete expression along this line, that has yet appeared. At the same time it is a suggestive contribution to comparative literature.

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SPAIN.

Études sur l'Espagne par A. MOREL-FATIO.
Troisième Série. Paris: E. Bouillon, 1904.

In this volume the distinguished hispanist presents us with the third of his admirable series of *Studies*. It was a very happy thought that inspired M. Morel-Fatio to reprint in this handsome and convenient form his many essays upon Spanish subjects which are scattered through various journals. In this volume, as in the other two which have preceded it, we see everywhere the sure hand—the firm grasp of the master who dominates his subject at every point. It is safe to say that very few foreigners have ever gained such an intimate knowledge of the Spanish character and none perhaps has ever revealed it to us with the clearness and charm of style that we find on every page of these studies. Here we have not a mere bald narrative of dry historical facts, but a living, animated picture of the persons and things of Spain such as we will seek elsewhere in vain.

A list of the essays comprised in this third series will show the extent of the field—embracing Spanish history, literature and philology—which M. Morel-Fatio has covered: I. *La lettre de Sanche IV à Alonso Pérez de Guzman*.—II. *Un drame historique de Tirso de Molina*.—III. *Dª Marina de Aragón*.—IV. *Une comédie de collège*.—V. *Histoire de deux sonnets*.—VI. *Soldats espagnols*.—VII. *Un grand d'Espagne, agent de Louis XIV*.—VIII. *La gabelle et l'habit militaire*.—IX. *Fernán Caballero*.—X. *L'espagnol de Manzoni*.—XI. *Mélanges de philologie*.

The second essay: *Un drame historique de Tirso de Molina* is a penetrating discussion of the various sources of Tirso de Molina's *La Prudencia en la Muger*, first printed in 1634 in the *Parte tercera* of his plays, the heroine of which is Maria de